Opera House
LONDON

One Night Only
MONDAY Jan. 22
1900

America's Funniest Woman

JOLLY, VIVACIOUS, FROLICSOME

FANNY RICE

Shepard Bros. & Co., Printers, Toronto

Opinions of the Press...

New Orleans Telegram.

So natural that she carried her audience away with delight. One of the most artistic pieces of acting seen here in some time.

Boston Herald

A refined, jolly performance, brim full of surprises. The theatre was packed, and hundreds turned away.

Boston Advertiser

An instantaneous hit. It appeals to young and old alike and is free from farcical vulgarity.

New York Herald

Kept the audience in a roar of laughter for three hours.

New York Sun

Charming Fanny Rice made a great success. The house was packed.

Philadelphia Ledger

Provoked exuberant mirth from a large and fashionable audience.

Chicago Inter-Ocean

A sure success, and vivacious and clever Fanny Rice is a talented and artistic addition to our stars.

Chicago Tribune

An audience that crowded the Opera House from orchestra rail to the ceiling laughed and applauded almost continuously.

Chicago Mail

A success meritoriously earned.

Cincinatti Enquirer

A complete and gratifying success.

Baltimore American

A large and fashionable audience thoroughly enjoyed it from beginning to end.

Washington Post

No entertainment has been given a more flattering reception. An audience that was large and fashionable.

St. Louis Globe-Democrat

A unique and refined entertainment.

Pittsburg Dispatch

Several strides ahead of the knockabout farce-comedians.

Pittsburg Post

Not only funny, but it is refined.

Kansas City Times

Kept the audience in roars of laughter.

San Francisco Bulletin

Without doubt the best entertainment of its kind, with the best aggregation of talent, which has been seen in this city for a very long time. Fanny Rice is really fascinating and has a dainty way that charms every body.

San Francisco Call

Fanny Rice has made an accounting at the box office far exceeding any attraction since the opening of the house. But then Fanny offers a most attractive performance. Droves of people have been turned away, unable to get seats, at every performance.

San Francisco Examine.

The frequent and hearty marks of approval in the way of applause, flowers and recalls, stamped the show a success from beginning to end.

San Francisco Chronicle

Fanny Rice gave us a greater variety of singing and acting than any star has yet given us.

Philadelphia Evening Telegraph, Jan. 2, 1900.

FANNY RICE MAKES NEW FRIENDS IN THE FARCE, 'A WONDERFUL WOMAN.'

"A Wonderful Woman," is a piece of work with which an author might well be pleased. It is a mixture of Theosophy and nonsense, into which is interwoven a great deal of Fanny Rice. The addition of Miss Rice is certainly a very important element in the success which the new farce presented at the Park Theatre yesterday scored. Miss Rice can be delightfully funny without a seeming effort, and it was undoubtedly due to her really captivating methods and manners that "A Wonderful Woman" takes on the air of being quite superior. Certain it is that the charming comedienne added many to her list of local admirers by her sprightly and facetious impersonation of Polly Perkins, a female promoter, who operates in Wall Street with a boldness and dash that would make most male speculators appear very tame persons indeed.

The Theosophical element of the play is introduced, of course not with any serious intent, but simply as a fun-producing feature. So the services of a Hindoo adept, Oolah Moolah, are enlisted, whose particular business it appears to be to make a big blunder at the very start, which blunder takes on the form of losing control of the spirits of Polly Perkins and Dr. Catharine Call, which have been sent on an astral or planet exploring journey. It requires a great deal of time and effort for Oolah Moolah to consult with his Theosophical superiors and regain control of the two spirits, which, on returning to earth, steal into wrong bodies, so that Dr. Call speaks and acts through Polly Perkins, and vice versa. Dr. Call, by-the-way, is a woman, the role being well looked after in this instance by Miss Elenore Brodhay. It is this entanglement which is responsible for a score of comical situations and incidents. The plot is, indeed, unusually connected aud apparent as farce-comedies go.

Frank B. Blair is entitled to more than passing praise for his drawing of Oolah Moolah, a very clever bit of work, the impersonation being well sustained throughout.

Philadelphia Times, Jan. 2, 1900

Fanny Rice, gay and frolicsome as ever, appeared in the new farce-comedy, "A Wonderful Woman," at the Park Theatre yesterday before an audience that crowded the house to the doors. From the moment the curtain arose, through the three acts of the play, bubbling with humorous situations, laughter and applause were heard, the curtain call at the end of the second act being especially enthusiastic. Miss Rice, in the character of Polly Perkins, an enterprising young business woman, whose personality has, by the occult influence of a Hindoo Mahatma, transmigrated into the body of a friend, was seen to admirable advantage, her powers as a comedienne being displayed in their full vigor, and she entered with spirit and zest into a performance in which there was not a dull moment. She sang a few ballads very neatly and made fun incessantly. Miss Elenore Brodhay, as Dr. Catharine Call, the "other self" of the transformed Polly, was an admirable foil to the latter role, and among the other members of the cast who are especially deserving of praise were W. J. Dixon, Charles Cherry, Robert Gemp, Frank B. Blair, the latter as the freak-producing Hindoo; Sidney H. DeGrey, a French adventurer, and Misses Helen Harcourt, Grace Dudley and Susanne Hale. The imported gowns worn by Miss Rice were stunning revelations of the latest art of the Parisian modiste.

Everybody's Favorite

...CLEVER...

FANNY . RICE

AND HER

EXCELLENT COMPANY

Presenting the New Farcical play

...A... Wonderful Woman

A LAUGH PROVOKER

FROM START TO FINISH

DR. G. W. PURDY
Manager